

THE BODY

IART 778: Performance Studies
Winter 2008
Wednesday 1:10-4
Lindley 110

Marina Peterson
Lindley 112
petersom@ohio.edu
OH: Th 11-2

The body is a central concern of performance and performance studies. Decorated, manipulated, cut into, altered, reconfigured, beautified, the body dances, moves, speaks, feels, plays music, leaves traces. Subject and object, presumed and produced, performance theorizes the body and the performing body is theorized. In order to gain the tools to understand the ways in which the body is figured in performance, this course focuses on seminal theories of the body. Through these texts the body will in turn provide a lens for examining issues such as power, representation, performativity, subjectivity, normativity, and difference.

Course objectives

In this course you will learn tools of close reading that facilitate critical engagement with texts, gaining the ability to analyze texts and to use theoretical material for the analysis of other cases both in classroom discussion and written work.

Requirements

Participation (20%)

A seminar is a collective effort that focuses on a conversation around texts and ideas. It is successful if something undetermined and unknown from the beginning emerges. Engaged and creative thinking will support a richer discussion of the material.

Presentations (20%)

Each student will participate in two group presentations during the quarter. Presentations should raise critical issues in the texts, points in need of clarification, and/or areas for discussion. They should not summarize, as all students will have read the text/s. One or more students can present the points that emerged from discussion within the group (15-20 minutes). Each student should turn in a short summary (1/2 page) of the group discussion that generated the presentation.

Critical responses (30%)

4 total (2 of each), of your choice of texts (1 text/response), 1 page, single-spaced
Due in class the day the text on which you are writing is discussed

Critical response 1

- Author's argument
- Main elements of the author's theory of the body
- Important related concepts and themes
- Author's assumption/s: what does the argument depend on?
- Question/s you would ask the author
- Is there anything in particular that is confusing or does not make sense?

Critical response 2

- Choose a passage
- Discuss its relation to the rest of the text
- Does it articulate the general argument? How?
- What are the points it raises? Where are these discussed elsewhere?

Final paper (30%)

Apply the work of one theorist to a case of your choice. The paper will be evaluated based on evidence of your understanding of the author, an application to a case that develops the ideas, and the quality of your writing.

Week 4:	Proposal due
Week 6:	Thesis/introduction due
Week 7:	Outline due
Week 8:	Meetings with professor
March 19, 4 p.m.:	Final paper due, 10 pages, double-spaced

Readings

The following books have been ordered at Little Professor:

- Althusser, Louis. 2007. *On Ideology*. London: Verso.
- Austin, J. L. 1975. *How To Do Things With Words*. Cambridge, MA: Harvard University Press.
- Bakhtin, Mikhail. 1984. *Rabelais and His World*. Bloomington, IN: Indiana University Press.
- Bourdieu, Pierre. 1992. *The Logic of Practice*. Palo Alto: Stanford University Press.
- Butler, Judith. 1993. *Bodies That Matter: On the Discursive Limits of Sex*. New York: Routledge.
- Douglas, Mary. 1966. *Purity and Danger*. New York: Routledge.
- Foucault, Michel. 1990. *History of Sexuality: An Introduction*. Volume 1. New York: Vintage.
- Grosz, Elizabeth. 1995. *Space, Time, and Perversion: Essays on the Politics of Bodies*. New York: Routledge
- Haraway, Donna. 2003. *The Haraway Reader*. New York: Routledge.
- Merleau-Ponty, Maurice. 2002. *Phenomenology of Perception*. New York: Routledge.
- Scarry, Elaine. 1987. *The Body in Pain: The Making and Unmaking of the World*. Oxford: Oxford University Press.

Books are also on reserve in Alden

PDFs of articles and book excerpts are on Blackboard

Events

During the quarter there will be events related to our discussion of the body. These are optional but students are encouraged to attend. Along with the one listed below (January 23), we will schedule a visit to the @Lab to work with the body suit, and take advantage of other related events as they come up. Feel free to recommend events for the class.

Week 1: January 9 **Introduction**

Week 2: January 16 **Techniques**

Mauss, Marcel. 1973. Techniques of the Body. *Economy and Society* 2(1):70-88.

Bourdieu, Pierre. 1992. *The Logic of Practice*. Palo Alto: Stanford University Press.

3. Structures, *habitus*, practices (52-65)

4. Belief and the body (66-79)

Recommended

Goffman, Erving. 1959. *The Presentation of Self in Everyday Life*. New York: Doubleday.

Introduction (1-16)

Ch. 1: Performances (17-76)

Week 3: January 23 **Power**

Foucault, Michel. 1990. *History of Sexuality: An Introduction*. Volume 1. New York: Vintage.

Recommended

Foucault, Michel. 1995. *Discipline and Punish: The Birth of the Prison*. New York: Vintage.

Part III, Ch. 1, Docile Bodies (135-69)

****Terry Rosenberg Demonstration: Wednesday, January 23, 7 PM, Putnam Hall Dance Studio****

Week 4: January 30 **Phenomenology**

Merleau-Ponty, Maurice. 2002. *Phenomenology of Perception*. New York: Routledge.

Part I: The Body (77-234)

Week 5: February 6 **Senses**

Scarry, Elaine. 1987. *The Body in Pain: The Making and Unmaking of the World*. Oxford: Oxford University Press.

Introduction (3-23)

Ch. 1: The Structure of Torture (27-59)

Ch. 3: Pain and Imagining (161-180)

Ch. 5: The Interior Structure of the Artifact (278-326)

Week 6: February 13 **Recognition**

Austin, J. L. 1975. *How To Do Things With Words*. Cambridge, MA: Harvard University Press.

Lectures I & II (1-24)

Althusser, Louis. 2007. *On Ideology*. London: Verso.

Ideology and Ideological State Apparatuses (Notes towards an Investigation) (1-60)

Also available online:

<http://www.marx2mao.com/Other/LPOE70NB.html>

Parker, Andrew and Eve Kosofsky Sedgwick. 1995. Introduction: Performativity and Performance. In *Performativity and Performance*. Pp. 1-18. New York: Routledge.

Week 7: February 20

Identity

Butler, Judith. 1993. *Bodies That Matter: On the Discursive Limits of Sex*. New York: Routledge.

Introduction (1-23)

Ch. 1: Bodies that Matter (27-55)

Ch. 3: Phantasmatic Identification and the Assumption of Sex (93-119)

Ch. 4: Gender is Burning: Questions of Appropriation and Subversion (121-40)

Ch. 7: Arguing with the Real (187-222)

Ch. 8: Critically Queer (223-242)

Week 8: February 27

Ab/normality

Bakhtin, Mikhail. 1984. *Rabelais and His World*. Bloomington, IN: Indiana University Press.

Introduction (1-58)

Ch. 4: "The Grotesque Image of the Body and Its Sources" (303-367)

Douglas, Mary. 1966. *Purity and Danger*. New York: Routledge.

Ch. 1: Ritual Uncleaness (8-35)

Ch. 2: Secular Defilement (36-50)

Week 9: March 5

Posthuman

Haraway, Donna. 2003. *The Haraway Reader*. New York: Routledge.

Ch. 1: A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s (7-45)

Ch. 2: Ecce Homo, Ain't (Ar'n't) I a Woman, and Inappropriate/d Others: The Human in a Post-Humanist Landscape (47-61)

Ch. 8: Race: Universal Donors in a Vampire Culture. It's All in the Family: Biological Kinship Categories in the Twentieth-Century United States (251-293)

Ch. 10: Cyborgs, Coyotes, and Dogs... (321-42)

Week 10: March 12

Becoming

Deleuze, Gilles and Félix Guattari. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.

6. November 28, 1947: How Do You Make Yourself a Body Without Organs? (149-66)